

# AMERICAN IDIOT

Words by  
BILLIE JOE

Music by  
GREEN DAY

Fast  $\text{♩} = 176$

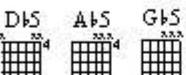
The sheet music consists of six staves of music. The first staff shows a guitar part with chords A<sub>4</sub>S, D<sub>4</sub>S, G<sub>4</sub>S, D<sub>4</sub>S, A<sub>4</sub>S, and G<sub>4</sub>S. The second staff shows a piano/vocal part with a treble clef, a bass clef, and a dynamic marking *mf*. The third staff shows a guitar part with chords A<sub>4</sub>S, D<sub>4</sub>S, G<sub>4</sub>S, D<sub>4</sub>S, A<sub>4</sub>S, and D<sub>4</sub>S. The fourth staff shows a piano/vocal part with a treble clef, a bass clef, and a dynamic marking *f*. The fifth staff shows a guitar part with chords D<sub>4</sub>S, A<sub>4</sub>S, G<sub>4</sub>S, A<sub>4</sub>S, D<sub>4</sub>S, G<sub>4</sub>S, D<sub>4</sub>S, and A<sub>4</sub>S. The sixth staff shows a piano/vocal part with a treble clef, a bass clef, and a dynamic marking *ff*.

Verse 1 &amp; 2:

N.C.

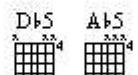


1. Don'twant to be an A - mer - i - can id - i - ot.  
 2. Well, may-be I am the f\*\* - got A - mer - i - ca.



N.C.

Don'twant a na-tion un - der \_\_\_\_ the new me - di - a.  
 I'm not a part of a red - neck a - gen - da.



N.C.

Hey, can you hear the sound \_\_\_\_  
 Now ev - 'ry - bod - y, do \_\_\_\_

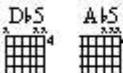


\_\_\_\_ of hys - ter - i - a?  
 \_\_\_\_ the prop - a - gan - da,



The sub - lim - i - nal mind - f\*\*k A - mer - i - ca. |  
and sing a - long to the age \_\_\_\_ of par - a - noi - a. |

§ Chorus:



1.2.4. Wel-come to a new \_\_\_\_ kind of ten - sion  
3. (Gtr. solo...)



all a - cross the a - li - en - a - tion, \_\_\_\_\_ where ev 'ry - thing is - n't meant\_



\_ to be \_ o - - kay. \_\_\_\_\_

D $\flat$

Tel - e - vi - sion    dreams \_ of    to - mor - row,    we're    not    the    ones \_

E $\flat$

To Coda ♪

— who're meant to fol - low, \_\_\_\_\_ for that's e - nou - gue.

1.

N.C.

(drums only)

D $\flat$ S    A $\flat$ S    G $\flat$ S    A $\flat$ S    D $\flat$ S    G $\flat$ S    D $\flat$ S    A $\flat$ S

2.

N.C.

(drums)

A15 D15 G15

D15 A15 G15 A15 D15 G15

D15 A15 G15 D15 A15 G15

A15 D15 G15 D15 A15 G15

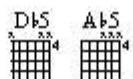
D15 A15 G15 D15 A15 G15

A15 D15 G15 D15 A15 G15

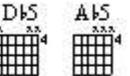
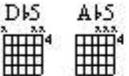
D15 A15 G15 D15 A15 G15

A15 D15 G15 D15 A15 G15 D.S. 8

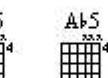
B.

*...end solo)**mp*

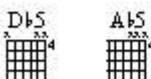
Verse 3:



3. Don't want to be an Amer - i - can id - i - ot,



one na-tion con-trolled \_ by the me-di-a. In-for-ma-tion age \_



N.C.

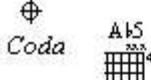


— of hys-ter-i-a

is call-ing out to id - i - ot Amer - i - ca.

D.S. al Coda

⊕  
*Coda*



D1s      G1s      A1s      S1s      D1s      G1s      A1s      S1s

D1s      G1s      A1s      S1s      D1s      G1s      A1s      S1s

D1s      G1s      A1s      S1s      D1s      G1s      A1s      S1s

*f*

# JESUS OF SUBURBIA

## I. Jesus of Suburbia (0:00)

Moderately  $\text{♩} = 144$

Verse:

D $\flat$



Words by BILLIE JOE  
Music by GREEN DAY

1. I'm the son of rage and love, —  
2. Get my tel - e - vi - sion fix, —

the

G $\flat$ S

Je - sus of Sub - ur - bi - a, from the bi - ble of \_\_\_\_\_. "none of the a - bove,". on a  
sit - ting on my cru - ci - fix. The liv - ing room, in my pri - vate womb, while the  
(Ooh.)

A $\sharp$ S



D $\flat$



stead - y di - et \_\_\_\_\_.  
mom's and Brad's are a - way. \_\_\_\_\_. to



so - da pop and Rit - a - lin.  
fall in love and fall in debt

No one ev - er died for my  
to al - co - hol and cig - a - rettes and

G<sub>b</sub>SA<sub>b</sub>S

sins \_\_ in hell, \_\_ as far as I can tell, \_\_ at least the ones I got a - way \_\_  
Mar - y Jane \_\_ to keep me in - sane \_\_ and do - ing some - one else's co - caine \_\_  
(Ooh.)

Chorus:



with }

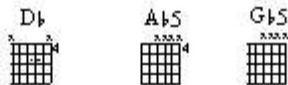
And there's noth - ing wrong with me.

This is

G<sub>b</sub>SA<sub>b</sub>SG<sub>b</sub>SA<sub>b</sub>S

how I'm s'posed to be \_\_\_\_\_

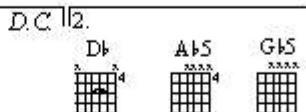
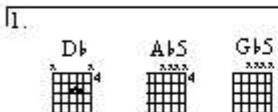
in a land of make be - lieve



*D4 A4/S G4/S*

that don't be - lieve in me. —

*D4 A4/S G4/S*



*Interlude:*



*(drum fills)*

*G4/S*

*A4/S*



*(Ooh.)* —

D $\flat$ F $\sharp$ 

(drum fills) (drum fills)

## II. City of the Damned (1:51)

Moderately slow  $\text{♩} = 76$ B $\flat$ mA $\flat$ SG $\flat$ A $\flat$ 

1. At the

Verse: D $\flat$ A $\flat$ CB $\flat$ mA $\flat$ 

cen-ter of the earth in the park-ing lot\_ of the Sev-en E - lev - en where I was taught,  
 read the graf-fi - ti in the bath-room stall\_ like the Ho - ly Scrip-tures of the shop-ping mall..

G $\flat$ A $\flat$ 

the mot-to was \_ just a lie. \_\_\_\_\_ It says, \_  
 And so it seemed to con-fess. \_\_\_\_\_ It

5

D $\flat$                     A $\flat$ /C                    B $\flat$ m                    A $\flat$

"Home is where your heart is," but what a shame 'cause ev'-ry-one's heart does-n't beat the same.  
did - n't say much but it on-ly con - firmed that the cen-ter of the earth is the end of the world.

G $\flat$                     A $\flat$

It's beat-ing out \_ of \_ time.  
And I could real - ly care less.

*Chorus:*

B $\flat$ m                    A $\flat$                     D $\flat$                     G $\flat$

Cit - y of the dead \_ at the end of an-oth - er lost high-way.  
(Hey. Hey. Hey. Hey.)

B $\flat$ m                    A $\flat$                     G $\flat$

Signs mis - lead-ing to \_ no - where.

6

B<sub>m</sub>      A<sub>b</sub>      D<sub>b</sub>      G<sub>b</sub>

Cit - y of the damned, — lost chil-dren with dirt - y fac-es to - day.  
 (Hey. Hey. Hey. Hey.)

1. B<sub>m</sub>      A<sub>b</sub>      G<sub>b</sub>

No one real-ly seems to care. 2. I

Faster  $\text{♩} = 156$

2. B<sub>m</sub>      A<sub>b</sub>      G<sub>b</sub>

No one real-ly seems to care.

cresc.

III. I Don't Care (3:42)

A<sub>b</sub>      D<sub>b</sub>

Hey!

*f*

The musical score consists of three staves of music. The top staff features a treble clef, a key signature of B-flat major (two flats), and a common time signature. It includes four chords: B-flat minor (Bm), A-flat major (Ab), D-flat major (Db), and G-flat major (Gb). The lyrics "Cit - y of the damned, — lost chil-dren with dirt - y fac-es to - day." are written below the notes, with "(Hey. Hey. Hey. Hey.)" in parentheses at the end. The middle staff has a bass clef and a key signature of B-flat major. The bottom staff has a bass clef and a key signature of B-flat major. The score is divided into sections by bar lines and measures. The first section starts with Bm, followed by Ab, then Db, and finally Gb. The second section begins with a measure of Bm, followed by Ab, and then Gb. The third section starts with Bm again, followed by Ab, and then Gb. The tempo is marked as "Faster" with a value of  $\text{♩} = 156$ . The lyrics "No one real-ly seems to care." appear twice in the middle section, once associated with the first Bm chord and once with the second. The section ends with a crescendo, indicated by the word "cresc." above the notes. The final section is titled "III. I Don't Care (3:42)". It begins with a measure of Ab, followed by Db. The lyrics "Hey!" are written below the notes. The section ends with a dynamic marking "f" (fortissimo).

A<sub>b</sub> D<sub>b</sub> G<sub>b</sub> D<sub>b</sub> A<sub>b</sub>

Sheet music for piano and guitar. The piano part consists of eighth-note chords. The guitar part shows chords A<sub>b</sub>, D<sub>b</sub>, G<sub>b</sub>, D<sub>b</sub>, and A<sub>b</sub>.

*Chorus:*

A<sub>b</sub> D<sub>b</sub> A<sub>b</sub> D<sub>b</sub> G<sub>b</sub> D<sub>b</sub>

Sheet music for piano and guitar. The piano part consists of eighth-note chords. The guitar part shows chords A<sub>b</sub>, D<sub>b</sub>, A<sub>b</sub>, D<sub>b</sub>, G<sub>b</sub>, and D<sub>b</sub>. The lyrics "I don't care if you don't..." are repeated three times.

1.2.3. A<sub>b</sub> | 4. A<sub>b</sub> | G<sub>b</sub>s A<sub>b</sub>s

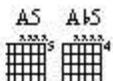
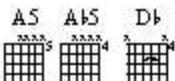
Sheet music for piano and guitar. The piano part consists of eighth-note chords. The guitar part shows chords A<sub>b</sub>, A<sub>b</sub>, G<sub>b</sub>s, and A<sub>b</sub>s. The lyrics "care. care. I don't\_" are shown.

(D<sub>b</sub>) A<sub>b</sub>s A<sub>b</sub>s D<sub>b</sub> | A<sub>b</sub>s A<sub>b</sub>s

Sheet music for piano and guitar. The piano part consists of eighth-note chords. The guitar part shows chords D<sub>b</sub>, A<sub>b</sub>s, A<sub>b</sub>s, D<sub>b</sub>, and A<sub>b</sub>s. The lyrics "care. care. . . ." are shown.

G<sub>b</sub> D<sub>b</sub> G<sub>b</sub> D<sub>b</sub> G<sub>b</sub> D<sub>b</sub> G<sub>b</sub> D<sub>b</sub>

Sheet music for piano and guitar. The piano part consists of eighth-note chords. The guitar part shows chords G<sub>b</sub>, D<sub>b</sub>, G<sub>b</sub>, D<sub>b</sub>, G<sub>b</sub>, D<sub>b</sub>, G<sub>b</sub>, and D<sub>b</sub>.

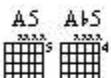


*(simile)*

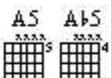
Music staff with notes and rests. Chords indicated above the staff.

## Verse:

N.C.



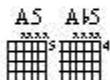
N.C.



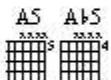
Ev - 'ry-one's so full of s\*\*\*, born and raised by hy-po - crites..

Music staff with notes and rests. Chords indicated above the staff.

N.C.



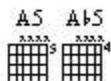
N.C.



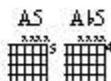
Hearts re - cy - cled but nev - er saved, from the cra - dle to the grave..

Music staff with notes and rests. Chords indicated above the staff.

N.C.

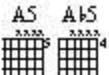


N.C.



We are the kids of war and peace, from An - a - heim to the Mid - dle East..

Music staff with notes and rests. Chords indicated above the staff.



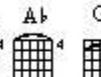
N.C.

N.C.

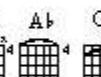


We are the sto - ries and dis - ci-ples of \_\_\_ the Je-sus of Sub - ur-bi - a. \_\_\_

Bridge:



Land of make be - lieve, and it don't be - lieve in me. \_\_\_



Land of make be - lieve, and I don't be - lieve, and I don't



care.

I don't care.

I don't

(Whoo. Whoo. Whoo.)

(Whoo. Whoo. Whoo.)

(Whoo. Whoo. Whoo.)

10

D $\flat$

G $\flat$ S A $\flat$ S D $\flat$

I don't care.  
(Who.. Whoo.. Whoo.) I don't  
(Who.. Whoo.. Whoo.)

A $\flat$

G $\sharp$

care.

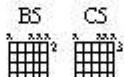
$\frac{3}{8}$

$m f$

#### IV. Dearly Beloved (5:25)

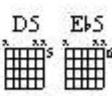
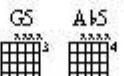
Moderately fast  $\text{♩} = 154$  ( $\overline{\text{J J}} = \overline{\text{J J}}$ )

Verse:



Dear - ly be - lov - ed, are you lis - ten - ing? \_\_\_\_\_

(simile)



I can't re-mem - ber a word that you were say - ing. \_\_\_\_\_

A**flat**C**m**

Are we de - men - ed or am I dis - turbed? \_\_\_\_\_

D**flat**A**flat**E**flat**

The space that's in be - tween in - sane and in - se - cure. \_\_\_\_\_

A**flat**C**m**D**flat**

(Ooh. \_\_\_\_\_)

(Ooh. \_\_\_\_\_)

(simile)

A**flat**E**flat**A**flat**

Oh, ther-a - py, \_\_\_\_\_ can you \_ please fill \_

(Ooh. \_\_\_\_\_)

Cm



D♭



the void?

Am I re-tard - ed or am  
(Ooh.)

A♭



E♭



A♭



I just o-ver - joyed?

No - bod-y's per - fect and I stand  
(Ooh.)

Cm



D♭



ac - cused,

for lack of a bet - ter word and that's  
(Ooh.)

A♭



E♭



A♭



my best ex - cuse.

(Ooh.)

Cm



D♭



A♭



E♭



13

*f*

(Ooh. \_\_\_\_\_)

## V. Tales of Another Broken Home (6:31)

Moderately slow  $\text{♩} = 96$ 

A♭5



G15



D15



A15



G15



D15



1. To

Verse: A♭5



G15



D15



A15



G15



D15



live  
lost  
3. (gr. solo add lib....)

and not to breathe  
my faith to this,

is to  
this

A15



G15



D15



A15



G15



D15

die  
townin trag - e - dy.  
that don't ex - ist.To  
So I

A15



G15



D15



D15

run,  
run,to run a - way  
I run a - way,to  
to the.

A15



G15



D15



A15



G15



D15

find  
lightswhat you be - lieve.  
of mas - o - chists.And  
And

A15



D15



A15



D15



A15



E/A15



A15



E/A15



A15

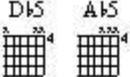
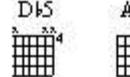
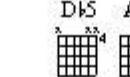
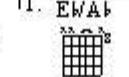
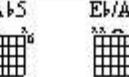
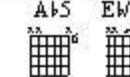


E/A15

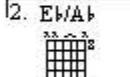
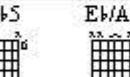
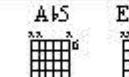
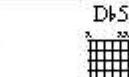
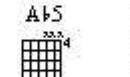
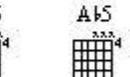
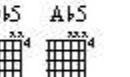
I \_\_\_\_\_  
(Ooh.)

leave be - hind \_\_\_\_\_

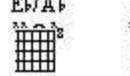
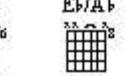
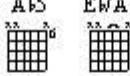
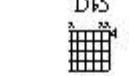
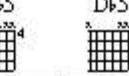
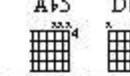
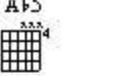
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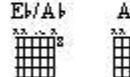
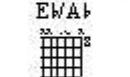
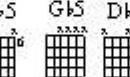
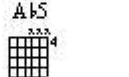

1. E14 A15 A15 E14 A15 A15 E14  
 hur - ri - cane \_\_\_\_ of f\*\*\*-ing lies. \_\_\_\_\_ 2. I  
 (Ooh.)

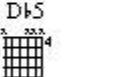









lies. \_\_\_\_\_ And I \_\_\_\_\_ walked this  
 (Ooh.)

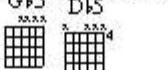
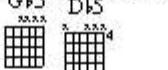








line \_\_\_\_\_ a mil - lion \_\_\_\_ and \_\_\_\_ one f\*\*\*-ing  
 (Ooh.)

times. \_\_\_\_\_ But not this time.

A**<sub>5</sub>**G**<sub>5</sub>** D**<sub>5</sub>** G**<sub>5</sub>**

D.S.

2.

E**<sub>1/A</sub>**A**<sub>5</sub>**E**<sub>1/A</sub>**A**<sub>5</sub>**E**<sub>1/A</sub>***...end solo)*

## Bridge:

F**<sub>m</sub>**E**<sub>b</sub>**A**<sub>b</sub>**D**<sub>b</sub>**

I don't feel an - y shame, I won't a - pol - o - gize

E**<sub>b</sub>**A**<sub>b</sub>**

when there ain't no - where you can go.

D**<sub>b</sub>**A**<sub>b</sub>**D**<sub>b</sub>**

Run - ning a - way from pain when you've been vic - tim - ized.

Tales from an - oth - er bro - ken...  
A1S G1S D1S A1S G1S D1S  
You're leav - ing, you're leav - ing,  
(Home.)  
*f*  
A1S G1S D1S A1S G1S D1S  
you're leav - ing. Are you leav-ing  
A1S G1S D1S A1S G1S D1S A1S  
home?  
>

The sheet music consists of six staves. The top staff is a treble clef staff with a key signature of E♭ major (two flats). It features a single measure of eighth notes followed by a rest. The second staff is a bass clef staff, also with two flats, showing a sustained note. The third staff is another bass clef staff, showing a sustained note. The fourth staff is a treble clef staff with a key signature of E♭ major, featuring a sustained note. The fifth staff is a bass clef staff with a key signature of E♭ major, showing a sustained note. The sixth staff is a bass clef staff with a key signature of E♭ major, showing a sustained note. Chord boxes are placed above the treble clef staves, indicating A1S, G1S, D1S, A1S, G1S, and D1S chords respectively. The bass clef staves do not have chord boxes. The lyrics "Tales from an - oth - er bro - ken..." appear above the first staff. The lyrics "You're leav - ing, you're leav - ing," appear below the fourth staff, with "(Home.)" written underneath the first "leaving". The dynamic "f" is indicated above the second staff. The lyrics "Are you leav-ing" appear below the fifth staff. The final instruction "home?" appears below the sixth staff. The page number "17" is located in the top right corner.

# HOLIDAY

Words by BILLIE JOE  
Music by GREEN DAY

Moderately fast  $\text{♩} = 142$  ( $\overline{\text{A}\text{B}} = \overline{\text{C}\text{D}}$ )



Musical staff with a treble clef, a key signature of B-flat major (two flats), and a common time signature.

Musical staff with a treble clef, a key signature of B-flat major (two flats), and a common time signature. Dynamics include 'mf'.



Musical staff with a treble clef, a key signature of B-flat major (two flats), and a common time signature.

Say,               hey,               cha. —

*b3*      *b3*



Musical staff with a treble clef, a key signature of B-flat major (two flats), and a common time signature.

—

Musical staff with a treble clef, a key signature of B-flat major (two flats), and a common time signature. Dynamics include 'f'.

## 2 Verse: Fm



1. Hear the sound of the fall - ing rain  
2. Hear the drum pound-ing out of time,

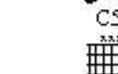
com-ing down like an  
an - oth - er pro - test -



Ar - ma - ged - don flame. (Hey.) The shame, the ones who died with -  
or has crossed the line (Hey.) to find the mon - ey's on the

out a name.  
oth - er side.

Hear the dogs howl-ing  
Can I get an -



out of key  
oth - er "A - men?" (A -

men.) There's a hymn called  
to a hymn called

"Faith and mis - er -  
score of

Fm

D<sup>7</sup>SA<sup>7</sup>SE<sup>b</sup>C<sup>7</sup>

y," (Hey.) and bleed,  
men. (Hey.) A gag,

the com - pa - ny lost  
a plas - tic bag

on a mon - u - ment.

## Chorus:



I beg to dream and dif - fer

A<sup>7</sup>SE<sup>b</sup>SF<sup>7</sup>

from the hol - low lies.

This is the dawn -

D<sup>7</sup>SA<sup>7</sup>SC<sup>7</sup>

- ing of the rest of our lives

1.

Fm



D♭



A♭



E♭



on hol - i - day.

mf

Fm



D♭



A♭



E♭



12.

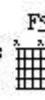
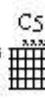
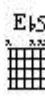
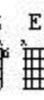
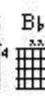
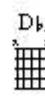
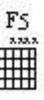
N.C.

on hol - i - day.

3 3



Hey,



D $\flat$  4                      A $\flat$  4                      C 3                      5

(Guitar solo)

(Ooh). . .

N.C.

mp

This musical score is a 12-bar blues progression for guitar and bass. The key signature is B-flat major (two flats), indicated by two flat symbols in the key signature and a bass clef. The score is divided into four sections of three bars each, separated by vertical bar lines. The first section starts with a D-flat chord (4) for the guitar, followed by an A-flat chord (4) and a C chord (3). The second section begins with a F-sharp chord (5) and ends with an A-flat chord (4), followed by a C chord (3). The third section starts with a D-flat chord (4) and ends with an A-flat chord (4). The fourth section starts with a C chord (3). The vocal part consists of the lyrics '(Guitar solo)' and '(Ooh). . .' in parentheses. The bass part provides harmonic support with eighth-note patterns. The score concludes with a dynamic marking 'mp' and a measure ending with a '3' over a bass note.

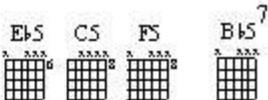
*The rep-re-sen-ta-tive from Cal-i - for-nia has the floor.*

*Bridge:*

*Zieg Heil to the Pres-i-dent gas-man bombs-a-way is your pun-ish-ment.*

*Pul-ver-i-ze the Ef-fel Tow-ers, who crit-i-cize your gov-ern-ment.*

*Bang, bang goes the bro-ken glass and kill all the fags that don't a-gree.*



Trials by fire — set - ting fire — is not a way that's meant for me.

{

C5

B♭5 C5

Just cause,  
(Hey, hey, hey, hey, just 'cause,  
hey, be  
hey,

{

Chorus:

F5

D♭5

cause we're out - laws, yeah.  
hey, hey.) I beg to dream and dif - fer

{

f

A♭5

E♭5

F5

D♭5

from the hol - low lies. This is the dawn - ing of the

A1S  
x x x 4I. CS  
x x x 3II. CS  
x x x 3

rest of our lives.

FS  
x x x 3  
D1S  
x x x 4

This is our lives on hol - i - day.

A1S E1S FS D1S A1S E1S FS D1S  
x x x 4 x x x 6 x x x 2 x x x 4 x x x 6 x x x 2 x x x 4A1S E1S FS D1S E1S CS FS  
x x x 4 x x x 6 x x x 2 x x x 4 x x x 6 x x x 2 x x x 4

\*Sustained chord segue to "Boulevard Of Broken Dreams."

# BOULEVARD OF BROKEN DREAMS

Words by BILLIE JOE  
Music by GREEN DAY

Moderately slow  $\text{♩} = 86$



The sheet music consists of two systems. The first system contains four measures of a repeating pattern: F#5, A#5, E#5, and B#5. The second system contains four measures of the same pattern. The music is in common time, key signature is B-flat major (two flats), and the tempo is moderately slow (♩ = 86).

Veres 1 & 2:



1. I walk a lone - ly road, the on - ly one that I \_\_\_ have ev - er known -
2. I'm walk - ing down the line that di - vides me \_\_\_ some-where in my \_\_\_

The sheet music shows a harmonic section consisting of a series of chords: Fm, A♭5, E♭5, B♭5, Fm, A♭5, E♭5, B♭5. This is followed by a vocal line with lyrics. The music continues with a bass line and a harmonic section of G7, C, F, B♭5, G7, C, F, B♭5.

Fm                    A $\flat$                     E $\flat$                     B $\flat$

— Don't know where it goes, but it's home to me — and I walk a - lone. —  
 mind. On the bor - der - line of the edge and — where I walk a - lone. —

Fm                    A $\flat$                     E $\flat$                     B $\flat$

I walk this emp - ty street on the bou - le - vard — of bro - ken dreams, —  
 Read be - tween the lines of what's f\*\*\*ed up and — ev - ery - thing's al -

Fm                    A $\flat$                     E $\flat$                     B $\flat$

right. where the cit - y sleeps and I'm the on - ly one — and I walk a - lone. —  
 Check my vi - tal signs and know I'm still a - live — and I walk a - lone. —

Fm A♭ E♭ B♭ Fm A♭

I walk a - lone, I walk a - lone.

E♭ B♭ A♭/C D♭ A♭

Chorus:

I walk a - lone, I walk a ... My shad - ow's the on -

E♭ Fm D♭ A♭

- ly one that walks be - side me. My shal - low heart's -

E♭ Fm D♭ A♭

— the on - ly thing that's beat - ing. Some - times I wish —

This sheet music page contains six staves of musical notation. The top staff features a vocal line with a treble clef and a bass line below it, both in common time and B-flat major. Above the vocal line are six chord symbols: Fm, A♭, E♭, B♭, Fm, and A♭. The second staff continues the vocal and bass lines. The third staff begins with a vocal line and includes the label "Chorus:" above the first two chords. The fourth staff continues the vocal and bass lines. The fifth staff begins with a vocal line. The sixth staff continues the vocal and bass lines. The vocal parts consist of eighth and sixteenth note patterns, while the bass parts provide harmonic support with sustained notes and eighth-note chords. The lyrics are integrated into the vocal lines, describing a person walking alone, their shadow being their only companion, and the only thing that beats their heart.

To Coda ♪

— some-one out there, will find me. 'Til then I walk...

— a - lone. Ah. Ah. Ah. Ah.

1. 2.

Ah. Ah. Ah. I walk a-lone, I walk a...

(Gtr. solo...)

Sheet music for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is shown above the piano staves. The key signature is B-flat major (two flats). The measures show chords E-flat, F minor, D-flat, and A-flat.

Continuation of the musical score for piano and guitar, showing measures 5-8 of the solo section. The key signature remains B-flat major.

Continuation of the musical score for piano and guitar, ending the solo section. The piano part shows a transition to C major (one sharp) with a treble clef. The text "N.C." appears above the piano staves. The guitar part continues with a solo line. The text "...end solo)" is written near the end of the guitar line.

Verse 3:

Sheet music for piano and guitar for Verse 3. The piano part consists of two staves: treble and bass. The guitar part is shown above the piano staves. The key signature changes to B-flat major (two flats). The measures show chords F minor, A-flat, E-flat, and B-flat. The lyrics "3. I walk this emp - ty street on the bou - le - vard \_ of bro - ken dreams,\_" are written below the piano staves.

F<sub>m</sub>                    A<sub>b</sub>                    E<sub>b</sub>                    B<sub>b</sub>                    A<sub>b/C</sub>

— where the cit - y sleeps and I'm the on - ly one\_ and I walk a...

⊕ Coda      C

— a - lone. —————

F<sub>S</sub>                    D<sub>b</sub>                    E<sub>b2</sub>                    B<sub>b/D</sub>

*f*

1.2.3.

14.

A<sub>b5</sub>                    E<sub>S</sub>                    A<sub>b5</sub>                    E<sub>S</sub>

# ARE WE THE WAITING

Words by BILLIE JOE  
Music by GREEN DAY

Slowly  $\text{♩} = 60$

(Drums) 4 (with pedal)

Verse:

1. Star - ry      nights,  
(2.) get - me -      notes, — and

cit - y of lights com - ing down      o - ver me.  
sec - ond thoughts live in i -      so - la - tion.

Sky-scrap - ers, —      and star-gaz - ers in my head.  
Heads or tails, —      and fair - y tales in my mind.



Are we, we are, — are we, we are — the  
Are we, we are, — are we, we are — the



wait - ing — un - known? This dirt - y town,.. was  
wait - ing — un - known? The rage and love, — the



burn - ing — down, in my dreams.  
sto - ry — of my life.

The



Lost and found, . cit - y — bound, in my dreams }  
Je - sus of Sub - ur - bi - a — is a lie. }

*Chorus:*

3

A



And scream - ing... Are we, we are, — are we, we are — the

D

wait - ing? — And scream - ing... Are we, we are, —

1. D

are we, we are — the wait - ing? — 2. For-

2. D

wait - ing? — (wait - ing un - known?) — Are we, we are, —

A

Are we, we are, —



are we, we are\_\_ the wait - ing? \_\_ And scream - ing...



Are we, we are,\_\_ are we, we are\_\_ the wait - ing? \_\_  
(wait - ing\_\_ un - known?)\_\_



Are we, we are,\_\_ are we, we are\_\_ the



wait - ing? \_\_  
(wait - ing\_\_ un - known?)\_\_

\*

# ST. JIMMY

Words by BILLIE JOE  
Music by GREEN DAY

Moderately fast  $\text{♩} = 136$

Verse 1:

A5

D5

A5



Saint Jim-my's com-ing down, a -

A musical staff in G major (one sharp) and common time. It features a treble clef and a bass clef. The first measure shows a blank staff. The second measure starts with a bass note, followed by a D5 chord, and then a series of eighth-note patterns. The third measure begins with a bass note, followed by an A5 chord, and then a series of eighth-note patterns.

D5      A5

D5

A musical staff in G major (one sharp) and common time. It features a treble clef and a bass clef. The first measure shows a blank staff. The second measure starts with a D5 chord, followed by an A5 chord, and then a series of eighth-note patterns. The third measure begins with a bass note, followed by a D5 chord, and then a series of eighth-note patterns.

cross the al - ley-way,

Up on the bou-le - vard, like a zip gun on parade.

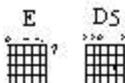
A musical staff in G major (one sharp) and common time. It features a treble clef and a bass clef. The first measure shows a blank staff. The second measure starts with a bass note, followed by a D5 chord, and then a series of eighth-note patterns. The third measure begins with a bass note, followed by an A5 chord, and then a series of eighth-note patterns.

Lights of a sil-hou - ette,

he's in-sub - or-di - nate,

Coming at you on the count of

A musical staff in G major (one sharp) and common time. It features a treble clef and a bass clef. The first measure shows a blank staff. The second measure starts with a D5 chord, followed by an A5 chord, and then a series of eighth-note patterns. The third measure begins with a bass note, followed by a D5 chord, and then a series of eighth-note patterns.

Dbl time  $\text{J} = 272$ 

N.C.



one two... one, two, three, four!



Verses 2 &amp; 3:



2. My name is Jim-my and you'd bet-ter not wear it out.  
3. Cig-a-rettes and ra-men and a lit - tle bag of dope.



Su - i - cide com - man-do that your mom - ma talked a - bout.  
I am the son of a bitch and Ed - gar Al - lan Poe.



King of the for - ty thieves\_ and I'm here to rep - re - sent \_\_\_\_\_  
Raised in the cit - y in\_\_ the ha - lo of lights, \_\_\_\_\_



the nee - dle in the vein\_ of the es - tab - lish - ment. } I'm the  
pro - duct of war and fear\_ that we've been vic - tim - ized. }

*Pre-chorus:*



pa - tron saint of the de - ni - al with an



an - gel face and a taste for sui - cid - al.



taste for sui - cid - al.



AS

DS

AS

DS

A musical score for two voices. The top voice has a treble clef and the bottom voice has a bass clef. Both staves are in common time with a key signature of one sharp. The music consists of eighth-note chords and rests. Chord diagrams are provided above the staff for each section: E, AS, DS, AS, and DS.



AS

DS

AS

DS

A continuation of the musical score. The top voice starts with a rest followed by eighth-note chords. The lyrics "Are you talk-ing to me?" are written below the staff. The bottom voice continues with eighth-note chords. Chord diagrams are provided above the staff for each section: E, AS, DS, AS, and DS.



AS

A continuation of the musical score. The top voice starts with a rest followed by eighth-note chords. The bottom voice continues with eighth-note chords. Chord diagrams are provided above the staff for each section: E, AS, DS, AS, and DS.



AS

DS

E

A continuation of the musical score. The top voice starts with a rest followed by eighth-note chords. The bottom voice continues with eighth-note chords. Chord diagrams are provided above the staff for each section: D5, AS, DS, and E.

I'll give you some-thing to cry a - bout.

A continuation of the musical score. The top voice starts with a rest followed by eighth-note chords. The bottom voice continues with eighth-note chords. Chord diagrams are provided above the staff for each section: D5, AS, DS, AS, and DS.

6



1.2.3.

A musical score for two staves. The top staff is treble clef and the bottom is bass clef. Both staves have a key signature of one sharp (F#). Measures 6 and 7 show chords A5, E, C5, and E65 respectively. Measure 7 includes a vocal line with lyrics "Saint Jim - my!"

4.

A5



Saint Jim - my!

A musical score for two staves. The top staff is treble clef and the bottom is bass clef. Both staves have a key signature of one sharp (F#). Measure 8 shows the chord A5. The vocal line continues with the lyrics "Saint Jim - my!"

D5

E



A musical score for two staves. The top staff is treble clef and the bottom is bass clef. Both staves have a key signature of one sharp (F#). Measures 9 and 10 show chords D5 and E. The vocal line includes the instruction "(simile)".

A5

A5



A musical score for two staves. The top staff is treble clef and the bottom is bass clef. Both staves have a key signature of one sharp (F#). Measures 11 and 12 show the chord A5.

DS

E

7

A musical score for two voices and piano. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. The piano part consists of a single note on each beat. The vocal parts enter with eighth-note patterns.

Half time  $\text{♩} = 136$ 

The section continues with half time and a tempo of  $\text{♩} = 136$ . The vocal parts continue their eighth-note patterns. The piano part consists of a single note on each beat.

AS

DS

GS

DS

AS

My

The section begins with a treble clef, one sharp key signature, and common time. The vocal parts sing "My" followed by "(Gtr. solo...)" and "...endsolo)". The piano part consists of a single note on each beat. The vocal parts sing eighth-note patterns.

Verse 4:

AS

DS

GS

DS

The section begins with a treble clef, one sharp key signature, and common time. The vocal parts sing the beginning of Verse 4. The piano part consists of a single note on each beat.

name is Saint Jim-my, I'm a son of a gun, I'm the one that's from the way out - side \_  
(Ooh,

The section continues with a treble clef, one sharp key signature, and common time. The vocal parts sing the rest of Verse 4. The piano part consists of a single note on each beat.



now. A teen - age as - sas - sin ex - e - cut - ing some fun \_\_ in the  
 Saint Jim - my.) (With bkgd. vocals 3 times)



cult of the life of crime, now. I'd real - ly hate to say it but I



told you so, \_\_ so shut your mouthbe - fore I shootyou down, \_\_ ol' \_\_ boy. \_\_



Wel - come to the club and give me some blood, \_\_ I'm the

res - i - dent lead - er of the lost and \_\_\_\_\_ found. \_\_\_\_\_ It's

com - e - dy and trag - e - dy. It's

Saint Jim - my, and that's my \_\_\_\_\_

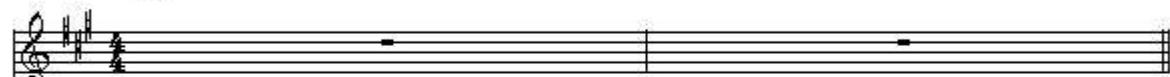
name... \_\_\_\_\_ and don't wear it out!

# GIVE ME NOVACAIN

Words by BILLIE JOE  
Music by GREEN DAY

Moderately slow  $\text{♩} = 78$

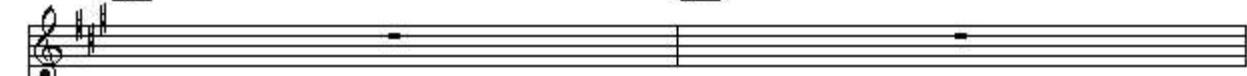
N.C.



(drums)

A musical staff featuring a bass clef and a key signature of two sharps. It includes a measure of rests followed by a measure of eighth-note patterns. Below this is another staff with eighth-note patterns labeled '(drums)'.

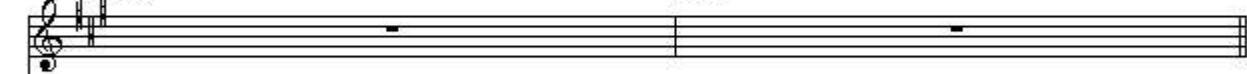
A bass clef staff with a key signature of two sharps, showing eighth-note patterns.



A musical staff featuring a bass clef and a key signature of two sharps. It shows a continuous pattern of sixteenth-note strokes across two measures. Below this is another staff with similar sixteenth-note patterns labeled 'mp'.

mp

A bass clef staff with a key signature of two sharps, showing sixteenth-note patterns.



A musical staff featuring a bass clef and a key signature of two sharps. It shows a continuous pattern of sixteenth-note chords across two measures. Below this is another staff with similar sixteenth-note chords.

A bass clef staff with a key signature of two sharps, showing sixteenth-note chords.

2

Verse:

A

F#m

3

1. Take a-way the sen - sa - tion in - side,  
 2. Out of bod - y and \_\_\_\_\_ out - of mind,

mf

E

bit-ter - sweet \_\_\_\_\_ mi - graine in \_\_\_\_\_ my head.  
 kiss the de - mons out \_\_\_\_\_ of \_\_\_\_\_ my dreams.

It's

I

like a throb-bing tooth - ache of \_\_\_\_\_ the mind.  
 get the fun - ny feel - ing and that's al - right.

3

I can't take this feel - ing an - y - more.  
 Jim-my says it's bet - ter than \_\_\_\_\_ air.

I'll tell you why.

Chorus:

3

D

A

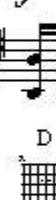


Drain the pres - sure, from the swell - ing.

f

D

A



This sen - sa - tion's o - verwhelm - ing.

D

F#S



Give me a long kiss good - night, and ev - 'rything will be al - right.

B#S

1.E



N.C.

Tell me that I won't feel a thing,

so give me no-va - caine.

A



F#m



Bm

Bm



E



so give me no - va - caine. —

G|S  
m3  
4F|S  
xxx

Ah, no - va-caine.

1.2 A5



G15



3. A5



B5



E



Chorus:

D



A



Drain the pres - sure, from, the swell - ing.

D



A



This sen - sa - tion's o - verwhelm - ing.

6

D

F|S

Give me a long kiss good - night, and ev - 'rything will be al - right.

B5

E

N.C.

Tell me, Jim-my, I won't feel a thing, so give me no-va - caine.

A

F|m

Bm

E

A

# SHE'S A REBEL

Words by BILLIE JOE  
Music by GREEN DAY

Moderately fast  $\text{♩} = 148$

Chorus:



She's a reb - el, she's a saint, \_\_\_\_\_ she's the salt of the

*f*



earth and she's dan - ger - ous. \_\_\_\_\_

She's a reb - el,

vig - i - lan - te, \_\_\_\_\_

Verse:



miss - ing link on the brink of de - struc - tion. \_\_\_\_\_

1. From Chi - ca - go
2. Is she dream - ing
3. (Gr. solo ad lib....)

2

to To - ron - to, she's the one that they call old What-ser - name..  
what I'm think - ing? Is she the moth-er of all bombs, gon - na det - o - nate?

She's the sym - bol of re - sis - tance, and she's hold-ing on my  
Is she trou - ble like I'm trou - ble? Make it a dou - ble twist of

heart like a hand gre - nade.

fate or a mel - o - dy that  
...end solo)

## Bridge:



she sings, the rev - o - lu - tion, the dawn - ing of our lives. —



She brings this lib - er - a - tion that



1.



D.S. %

I just can't de - fine. —

Well, nothing comes to mind.

Yeah.

2. Chorus:  
G5



mind.

She's a reb - el,

she's a saint, —

D5



C5



G5



she's the salt of the earth and she's dan - ger - ous. —

She's a reb - el,

D5



C5



vig - i - lan - te, —

miss-ing link on the brink of de - struc - tion. —

G5



C5



G5



C5



G5



C5



She's a reb - el,

she's a saint, —

she's the salt of the

D5



C5



G5



C5



G5



C5



earth and she's dan - ger - ous. —

She's a reb - el,

vig - i - lan - te, —

GS  
CS  
DS  
CS

miss - ing link on the brink of de - struc - tion.

GS  
CS  
GS  
CS  
GS  
CS

She's a reb - el, she's a reb - el, she's a reb - el,

DS  
CS  
GS  
CS  
GS  
CS

and she's dan - ger - ous. She's a reb - el, she's a reb - el,

GS  
CS  
DS  
CS  
GS

she's a reb - el, and she's dan - ger - ous.

# EXTRAORDINARY GIRL

Words by BILLIE JOE  
Music by GREEN DAY

Moderately  $\text{♩} = 112$

8 N.C.  
8 *mp*  
(Electric sitar)

This section shows two staves. The top staff has a treble clef, a key signature of one sharp, and an 8th note followed by a barline. The bottom staff has a bass clef, a key signature of one sharp, and an 8th note followed by a barline. The instruction "N.C." is above the top staff. The electric sitar part starts with a dynamic of *mp* and is labeled "(Electric sitar)".

(drums)

This section shows two staves. The top staff has a treble clef, a key signature of one sharp, and quarter notes. The bottom staff has a bass clef, a key signature of one sharp, and quarter notes. The instruction "(drums)" is on the right side of the page.

Faster  $\text{♩} = 142$



This section shows two staves. The top staff has a treble clef, a key signature of one sharp, and rests. The bottom staff has a bass clef, a key signature of one sharp, and rests.

*mf*

This section shows two staves. The top staff has a treble clef, a key signature of one sharp, and eighth-note chords. The bottom staff has a bass clef, a key signature of one sharp, and eighth-note chords.

§ Verse:



This section shows two staves. The top staff has a treble clef, a key signature of one sharp, and rests. The bottom staff has a bass clef, a key signature of one sharp, and rests.

1. She's an ex - traor - di - nar - y girl -  
2. She sees the mir - ror of her - self,-  
3. (*Inst. solo...*)

This section shows two staves. The top staff has a treble clef, a key signature of one sharp, and eighth-note chords. The bottom staff has a bass clef, a key signature of one sharp, and eighth-note chords.



Chorus:

F#S



E5



A

Musical staff showing notes and rests. The first measure has a single note followed by three rests. The second measure has two notes followed by a rest.

She's all alone  
...end solo)

D E F#m E D E

Musical staff showing eighth-note patterns. The first measure consists of eighth-note pairs. The second measure consists of eighth-note pairs. The third measure consists of eighth-note pairs. The fourth measure consists of eighth-note pairs. The fifth measure consists of eighth-note pairs. The sixth measure consists of eighth-note pairs.

— again, wip - ing the tears from her eyes.

Musical staff showing eighth-note patterns. The first measure consists of eighth-note pairs. The second measure consists of eighth-note pairs. The third measure consists of eighth-note pairs. The fourth measure consists of eighth-note pairs. The fifth measure consists of eighth-note pairs. The sixth measure consists of eighth-note pairs.

D E To Coda φ, D

Musical staff showing eighth-note patterns. The first measure consists of eighth-note pairs. The second measure consists of eighth-note pairs. The third measure consists of eighth-note pairs. The fourth measure consists of eighth-note pairs. The fifth measure consists of eighth-note pairs. The sixth measure consists of eighth-note pairs.

Some days he feels like dy - ing. She gets so

Musical staff showing eighth-note patterns. The first measure consists of eighth-note pairs. The second measure consists of eighth-note pairs. The third measure consists of eighth-note pairs. The fourth measure consists of eighth-note pairs. The fifth measure consists of eighth-note pairs. The sixth measure consists of eighth-note pairs.

Dm N.C.

Musical staff showing eighth-note patterns. The first measure consists of eighth-note pairs. The second measure consists of eighth-note pairs. The third measure consists of eighth-note pairs. The fourth measure consists of eighth-note pairs. The fifth measure consists of eighth-note pairs. The sixth measure consists of eighth-note pairs.

1.



sick of cry - ing.

Musical staff showing eighth-note patterns. The first measure consists of eighth-note pairs. The second measure consists of eighth-note pairs. The third measure consists of eighth-note pairs. The fourth measure consists of eighth-note pairs. The fifth measure consists of eighth-note pairs. The sixth measure consists of eighth-note pairs.

(Drums only)

Musical staff showing eighth-note patterns. The first measure consists of eighth-note pairs. The second measure consists of eighth-note pairs. The third measure consists of eighth-note pairs. The fourth measure consists of eighth-note pairs. The fifth measure consists of eighth-note pairs. The sixth measure consists of eighth-note pairs.

Dm



A



Dm



2. D.S. &amp; al Coda

(Drums only)

D



E



Some days it's not \_\_\_\_ worth try - ing.

D



E



D



Now that they both\_\_\_\_ are find - ing She gets so

Dm



A



N.C.

sick of

cry - ing.

(Drums only)

She's

an ex -

5

# LETTERBOMB

Words by BILLIE JOE  
Music by GREEN DAY

**Freely**

N.C.



No - bod - y likes you, ev - 'ry-one left you. They'reall out with-out you hav - ing fun.

*mf*

Moderately fast  $\text{♩} = 164$



2

C fm



AS



Sheet music for piano/vocal/guitar. Treble and bass staves are shown. The key signature is F# (one sharp). The first section starts with a piano introduction in C fm, followed by a vocal line in AS.

E



G15



The section continues with piano chords in E and G15, followed by a vocal line in AS.

C fm



AS



The section concludes with piano chords in C fm and AS, followed by a vocal line in AS.

Verse:

E



A



Piano introduction in E major, followed by the start of the verse in A major.

1. Where \_\_\_\_\_ have all \_\_\_\_\_ the bas - tards gone?  
 2. Where \_\_\_\_\_ have all \_\_\_\_\_ the ri - ots gone?

Continuation of the piano introduction in A major.



||2. BS

AS

BS

AS

BS

ooh.

AS BS

AS Pre-chorus:

The town bishop's an ex-

BS

tor-tion-ist,

and he don't e - ven know that you ex - ist.

Stand-ing still when it's do or die,

you bet-ter run for your

**Chorus:**

ES



BS



5

f\*\*\* - ing life.

It's not o - ver till you're un -

AS



ES



BS



- der - ground.

It's not o'er -

AS



— be - fore it's too late.

ES



BS



AS



This cit - y's burn - ing.

It's not my bur -



- den.

It's not o'er\_\_\_ be - fore\_\_\_ it's too

A5

*To Coda ♫*

F#5

late.

There is noth - ing

  
 N.C.
 

left to an - a - lyze.\_\_\_\_\_

*w/f**Bridge:*

Where will all \_\_\_ the mar-

&gt;

&gt;

&gt;

&gt;

&gt;

&gt;

&gt;

&gt;

&gt;



G15  
3:4

- tyrs go — when the vi - rus cures it - self? — And

C fm  
3:4

A5  
3:4

where will we \_ all go \_ when it's \_ too \_\_\_\_\_ late?

Cresc.

*Interlude:*



f



8



And



don't look back.

*Pre-chorus:*

You're not the Je-sus of Sub - ur - bi - a.

The Saint Jim-my is a



fig-ment of your fa-ther's rage and your mother's love.

D.S. % al Coda ♪

Coda



Made me the id - i - ot A - mer - i - ca.

Well,



she said "I can't take this place, I'm  
she said, "I can't take this town, I'm



1.

leav - ing it be - hind." —  
leav - ing you to - night." —

Well,

2.



(Play 3x)

# WAKE ME UP WHEN SEPTEMBER ENDS

Words by BILLIE JOE  
Music by GREEN DAY

Moderately  $\text{♩} = 104$



Verse 1:



1. Sum - mer has

(with pedal)



come and passed, the in - no - cent can nev - er last.



Wake me up - when Sep-tem - ber ends.

GS                    GS/F |                    GS/E                    G5/D  
Like my fa - thers' come to pass,.. sev - en years has gone \_\_ so fast.\_\_

C                    Cm                    GS                    GS/F |  
Wake me up \_\_ when Sep-tem - ber ends,\_\_

Em                    Bm                    C                    G5                    G5/F |  
Here comes the rain a - gain,.. fall - ing fromthe stars,\_\_

Em                    Bm                    C                    D  
Drenched in \_\_ my pain a - gain,.. be - com - ing who we \_\_ are,\_\_

GS                    GS/F                    GS/E                    GS/D

As my \_ mem - o - ry \_ rests, but nev - er for - gets what \_ I lost.\_

C                    Cm                    GS

Wake me up \_\_ when Sep - tem - ber ends. \_\_

GS

(Drums enter)

The sheet music consists of six staves of musical notation. The top four staves are for a guitar and bass player, with each staff featuring a small chord diagram above it. The first four staves correspond to the lyrics 'As my \_ mem - o - ry \_ rests, but nev - er for - gets what \_ I lost.\_' and 'Wake me up \_\_ when Sep - tem - ber ends. \_\_'. The fifth staff is for the guitar, and the sixth staff is for the bass. The final measure, which begins with '(Drums enter)', consists of two staves for the bass.

## 4 Verse 2:



2. Sum - mer has come and passed, the in - no-cent can nev - er last.



Wake me up — when Sep-tem - ber ends.



Ring out the bells a - gain, like we did when spring be - gan.



Wake me up, — when Sep-tem - ber ends.

ES                      Bm                      C                      G5                      D/F#  
Here comes the rain a - gain, falling from the stars.  
Bass line: eighth-note chords throughout.

ES                      Bm                      C                      D  
Drenched in my pain a - gain, be - com - ing who we are.  
Bass line: eighth-note chords throughout.

G5                      GS/F                      GS/E                      GS/D  
As my mem - o - ry rests, but nev - er for - gets what I lost.  
Bass line: eighth-note chords throughout.

C                      Cm                      GS                      D/F#  
Wake me up when Sep - tem - ber ends.  
Bass line: eighth-note chords throughout.

6 *Guitar Solo:*

Musical staff for the E5 chord. It consists of two staves: treble and bass. The treble staff has a single note on the first line. The bass staff has a single note on the fourth line.

Musical staff for the Bm chord. It consists of two staves: treble and bass. Both staves show eighth-note patterns: the treble staff has eighth notes on the first, second, and third lines, while the bass staff has eighth notes on the second, third, and fourth lines.



Musical staff for the G5 chord. It consists of two staves: treble and bass. The treble staff has a single note on the first line. The bass staff has a single note on the fourth line.

Musical staff for the D/F# chord. It consists of two staves: treble and bass. Both staves show eighth-note patterns: the treble staff has eighth notes on the first, second, and third lines, while the bass staff has eighth notes on the second, third, and fourth lines.



Musical staff for the Dsus chord. It consists of two staves: treble and bass. The treble staff has a single note on the first line. The bass staff has a single note on the fourth line.

Musical staff for the D chord. It consists of two staves: treble and bass. Both staves show eighth-note patterns: the treble staff has eighth notes on the first, second, and third lines, while the bass staff has eighth notes on the second, third, and fourth lines.



Musical staff for the G5 chord. It consists of two staves: treble and bass. The treble staff has a single note on the first line. The bass staff has a single note on the fourth line.

Musical staff for the ending. It consists of two staves: treble and bass. The treble staff shows eighth-note patterns on the first, second, and third lines. The bass staff shows eighth-note patterns on the second, third, and fourth lines. The dynamic marking "mf" is present at the beginning of the bass staff.

## Verse 3:

7



Sum - mer has come and passed, the in - no-cent can nev - er last.



Wake me up — when Sep-tem - ber ends.



Like my fa - thers' come to pass, twen - tyyears has gone so fast.



Wake me up — when Sep-tem - ber ends.

C                    Cm                    G5

Wake me up — when Sep-tem - ber ends. —

C                    Cm                    G5                    **Freely**

Wake me up — when Sep-tem - ber ends. —

mf decresc.

C                    Cm                    G5

ff

# HOMECOMING

## I. The Death of St. Jimmy (0:00)

Moderately  $\text{♩} = 112$

Words for I-II, V by BILLIE JOE  
Words for III by MIKE DIRNT  
Words for IV by TRÉ COOL  
Music by GREEN DAY



Musical score for the intro section, featuring two staves: treble and bass. The treble staff has a dynamic marking *mf*. The bass staff provides harmonic support with sustained notes.

*Verse 1:* E D A E D A

Musical score for the first verse, featuring two staves: treble and bass. The treble staff includes lyrics: "1. My heart \_\_\_\_ is beat - ing from\_ me, I amstand - ing \_\_\_\_ all a - lone."

1. My heart \_\_\_\_ is beat - ing from\_ me, I amstand - ing \_\_\_\_ all a - lone.

E D A E D A

Musical score for the second part of the verse, featuring two staves: treble and bass. The treble staff includes lyrics: "Please \_\_ call \_\_ me \_\_ on - ly if you \_\_ are \_\_ com - ing home.."

Please \_\_ call \_\_ me \_\_ on - ly if you \_\_ are \_\_ com - ing home..

Musical score for the end of the verse, featuring two staves: treble and bass. The bass staff provides harmonic support with sustained notes.

2

E                    A                    E                    A

Waste an-oth-er year flies by, waste a night or two. N.C.

D                    A                    D                    A                    E

Abit faster  $\text{♩} = 122$

You taught me how to live. (hand claps)

A                    D                    E                    A                    D                    A                    D                    E

A                    D                    E

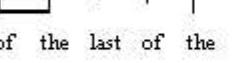
A                    D                    A                    D                    E

2. In the

*Verse 2:*

A D E A D A D  
 streets of shame where you've lost your dreams in the  
 rain. There's no signs of hope, the stems and

*Verses 3 & 4:*


 seeds of the last of the dope. 3. There's a glow  
(4.) crowd of of


 light, pain, the Saint \_ Jim-my is the spark in the right. 3. Bear-ing  
 Saint Jim - my comes with - out an - y shame. 3. He says we're

4

A                      D                      E

gifts f\*\*\*ed up but we're and not the same, trust, a fix -ture in dad the cit - y of and mom and are the ones you can

E                      Chorus: F#5                      E5                      A

hust. \_\_\_\_ 1. What the hell's your name? What's your blame. \_\_\_\_ 2. Jim - my died to - day. He blew his (Ooh.) \_\_\_\_\_.  
 (Ooh.) \_\_\_\_\_

F#5                      E5                      A                      F#5                      E5                      A5

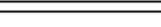
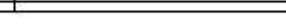
pleas - ure, what is your pain? Do you dream too \_ much? Do you brains out in - to the bay. In the state of \_ mind, it's my (Ooh.) \_\_\_\_\_.  
 (Ooh.) \_\_\_\_\_

D                      A                      E5                      A                      D

think what you need is a crutch? \_\_\_\_\_.  
 (Ooh.) \_\_\_\_\_

The musical score consists of two staves. The top staff is for the voice, starting with an E chord (E, G, B) and transitioning to an A chord (A, C#, E). The bottom staff is for the guitar, showing chords D, A, D, and E. The lyrics "In the" appear above the vocal line. The vocal part includes eighth-note patterns and rests. The guitar part features strumming patterns and specific fingerings indicated by '3' over certain strings. The score continues with a section starting with a D chord (D, F#, A), followed by an A chord, an E5 chord (E, G, B, D, F#), and an A5 chord (A, C#, E, G, B). The lyrics "own pri - vate su - i - cide." are written below the vocal line. The vocal part concludes with a melodic line and a rest. The guitar part continues with strumming patterns and fingerings.

## II. East 12th St. (2:25)

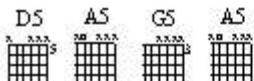
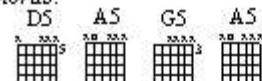






Well,

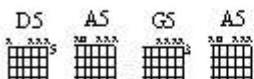
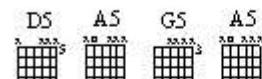
6 Chorus:



no - bod - y cares.

Well, no - bod - y cares.

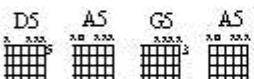
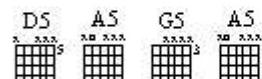
Does



an - y - one care

if no - bod - y cares?

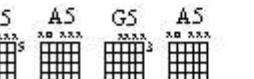
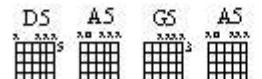
Well,



no - bod - y cares.

Well, no - bod - y cares.

Does



an - y - one care

if no - bod - y cares?

## Verse:

7



Je - sus filling out pa-per - work now at the fa - cil - i - ty on East 12th Street.  
(Ooh.)

He's not lis - ten - ing to a word now, he's in his own world and  
(Ooh.)

he's day - dream - ing. He'd rath - er be do - ing some - thing else, \_ now, like  
(Ooh.)

cig - a - rettes and cof - fee with the un - der bel - ly. His life's on the line with anx -  
(Ooh.)

D                            G                            A                            Asus                            A

i - e - ty, now, she had e - enough and he's had plen - ty.

## Bridge:

D                            Dsus                    D                            Dsus2                    D                            D5                            A5                            D5

Some - bod - y get me out of here.

An - y - bod - y get me out of here.

Some - bod - y get me out of here.

9

D      Dsus      D      Dsus2      D      Dsus2      A5      D5      C5

Get me the f\*\*\* right out of here.  
(Ah, )

**Double time**  $\text{♩} = 240$

AS      CS

So far a-way,      I don't wan-na stay...  
la, la, la.) (Ah, )

*f*

AS      CS

Get me out of here, right now.  
la, la, la.) (Ah, )

AS      CS

I just want to be free...      is there a pos - si - bil - i - ty?  
la, la, la.) (Ah, )

Half time = 120

A musical score for guitar and bass. The top staff shows a six-string guitar with various fingerings (e.g., x, 2, 3, 2, 3) and rests. The bottom staff shows a four-string bass guitar with slurs and rests. The score includes lyrics: "This life - like dream ain't for me..." and a concluding section with eighth-note patterns.

## III. Nobody Likes You (4:03)

Brightwaltz  $\text{d} = 76$ 

Sheet music for 'Nobody Likes You' in D major. The first two staves show a piano introduction with a forte dynamic ( $\text{mf}$ ). The third staff, labeled '(Bells)', consists of eighth-note patterns on the bass line.

Verse:



I fell a - sleep while watch - ing Spike T V af - ter

(simile)



ten cups of cof - fee and you're still not here.

Sheet music for the verse of 'Nobody Likes You'. The piano part continues with eighth-note patterns. The vocal line begins with the lyrics 'I fell a - sleep while watch - ing Spike T V af - ter' and 'ten cups of cof - fee and you're still not here.'

12



梦 - 想 一 首 歌 但 有 些 事 不 对 . . .

Dream - ing of a song but some - thing went wrong. And you



我 一 看 就 知 道 你 在 装 假 . . .

can't tell an - y - one 'cus no one's here.

*Pre-chorus:*



我 离 开 了 你 一 个人 在 家 . . .

Left me here a - lone when I should have stayed home. Af - ter



我 喝 了 十 杯 咖 啡 . . .

ten cups of cof - fee I'm think - ing . . .

我 喝 了 十 杯 咖 啡 . . .

*Chorus:* D

D/A

D/G

13

Guitar chord diagrams for the Chorus: D (D major), D/A (D major with an A minor chord), and D/G (D major with a G major chord). The diagrams show the finger placement on a standard six-string guitar neck.

No - bod - y likes you. Ev - 'ry - one  
 Ev - 'ry - one left you. No - bod - y  
 (Where'd you go?)

Guitar chord diagrams for the Chorus: D/A (D major), D (D major), D/A (D major), and D/G (D major with a G major chord).

D/A                    D                    D/A                    D/G  
 left you. They're all out with - out you hav -  
 likes you. They're all out with - out you hav -  
 (Where'd you go?)

**IV. Rock and Roll Girlfriend (5:20)**  
**Moderately fast**  $\text{♩} = 172$  DS

N.C.

1.  
D/A

2.  
D/A

DS

in' fun. fun. (Where'd you go, go, go, go?)

(Where'd you

E5

Jeez!

(sigh)

Guitar chord diagrams for the section IV. Rock and Roll Girlfriend: E5 (E major), E5 (E major), E5 (E major), and E5 (E major).

Verse:



I got a rock and roll band, —

I got a rock and roll life. —



I got a rock and roll girl - friend.



and an-oth-er ex - wife. —

I got a rock and roll house. —



I got a rock and roll car. —



A

E

I play the s\*\*\* out the drums, .. and I can play the gui - tar.

A

I got a kid in New York,

D

A

I got a kid in the Bay. I have-n't drank or smoked.

E

G A

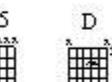
noth - in' in o - ver twen - ty-two days, so get off of my case,



off of my case,

off of my

## V. We're Coming Home Again (6:06)

Slower  $\text{♩} = 144$  ( $\overline{\text{♩}} = \overline{\text{♩}} \text{ } \overline{\text{♩}}$ )

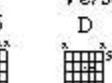
case.

*mf*

Hey!

(simile)

Verse:



Here they come marching

Bm D Bm G A

down the\_\_ street like a des - per - a tion mur-mur of a heart beat.  
(Ooh.)

Coming back from the edge of\_\_ town un-der - neath their feet.

The time has come and it's go - in' no - where..  
(Ooh.)

No - bod - y ev - er said that life was fair, now. Go - carts and guns are trea-sures  
(Ooh.)

Bm

G

A

D

A

they will \_\_ bare in the sum - mer heat. \_\_

Pre-chorus

G

A

G

The world is spin-ning a - round, a - round out of con - trol

A

D

A

G

A

— a - gain.

From the Sev - en E - lev - en \_\_ to the

B5

E5

D

G

fear of break - ing down. So send my love a let -

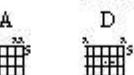
3 3 3 3



- ter\_\_ bomb .. and vis - it me in hell \_\_\_\_\_

**Slower ♩ = 116 (♩=♩)**

*Chorus:*



We're the ones go - ing...

rit.



Home,



we're com - ing home \_\_\_\_\_ a - gain.

Home,



we're com - ing home \_\_\_\_\_ a - gain.



I start-ed f\*\*\*in' run-ning as soon\_ as my feet touched ground. \_\_\_\_\_  
(Ooh.)



We're back in the bar - ri - o, \_\_\_\_\_ and to  
(Ooh.)



you and me that's jin - gle \_\_\_\_ town. That's... Home,

21

play 4 times

A



we're com - ing home \_\_\_\_\_ a - gain.

D



A



Home, we're com - ing home \_\_\_\_\_ a -

3 3 3

1.2.3. 14. Slower ♩ = 88

G5



GS(9)



DS



gain. gain. No - bod - y likes you,

ev - 'ry - one left you. They'reall out with-out you hav - ing fun.

# WHATSERNAME

All gtrs. in drop D:  
6 = D

Words by BILLIE JOE  
Music by GREEN DAY

Moderately  $\text{♩} = 120$



Drums: The first measure shows a bass drum (pedal down) and two snare drums. The second measure shows a continuous snare drum pattern. The third measure shows a continuous snare drum pattern. The fourth measure shows a bass drum (pedal down) and two snare drums.

Bass: The first measure shows a single note. The second measure shows a single note. The third measure shows a single note. The fourth measure shows a single note.



Guitar: The first measure shows a single note. The second measure shows a single note. The third measure shows a single note. The fourth measure shows a single note.

Bass: The first measure shows a single note. The second measure shows a single note. The third measure shows a single note. The fourth measure shows a single note.

Verse:



Guitar: The first measure shows a single note. The second measure shows a single note. The third measure shows a single note. The fourth measure shows a single note.

Bass: The first measure shows a single note. The second measure shows a single note. The third measure shows a single note. The fourth measure shows a single note.

1. Thought I ran in - to you\_ down on the street.  
2. Seems that she dis - ap - peared with - out a trace.

Guitar: The first measure shows a single note. The second measure shows a single note. The third measure shows a single note. The fourth measure shows a single note.

Bass: The first measure shows a single note. The second measure shows a single note. The third measure shows a single note. The fourth measure shows a single note.



Then it turned out \_\_\_\_ to on - ly  
Did she ev - er \_\_\_\_ mar - ry \_\_\_\_ old



be \_\_\_\_ a \_\_\_\_ dream. \_\_\_\_  
What's - his - face? \_\_\_\_ }

I made a point -



— to burn \_ all \_ of \_ the pho - to - graphs. —



*(2nd time cue notes)* She went a - way \_\_\_\_ and then \_\_\_\_ I took \_\_\_\_ a dif-f-rent path -

B5



A5



G5



D5



F5



B5



A5



G5



— re - call the name.

Now I won - der how What's -

1. A5



DS



- er - name has been.

B5



DS



BS  


2. A5



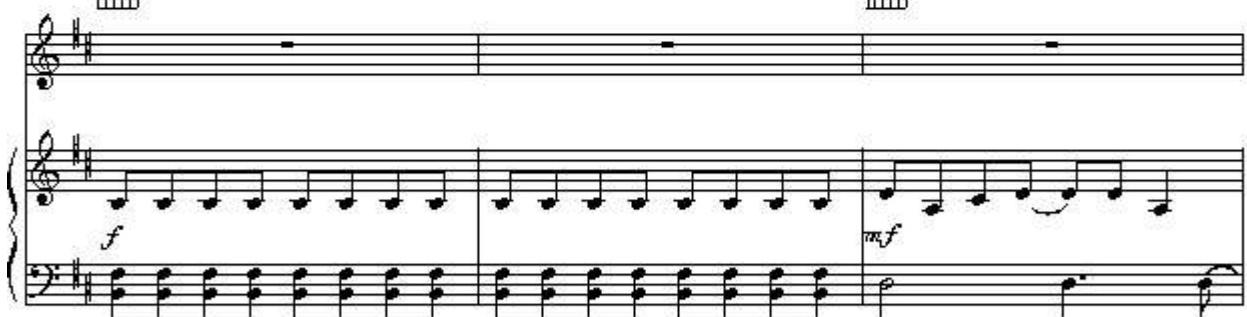
DS



BS



DS

BS  




(Guitar solo.)

### *Bridge 1:*



(Vocal Fig. 1.)

Re-mem - ber, what-ev - er,

A musical score for piano, featuring two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). The music consists of eighth-note patterns. Measure 11 ends with a double bar line and a repeat sign. Measure 12 begins with a single bar line, followed by a repeat sign, and continues the eighth-note patterns.



(With voc. fig. 1)

The re - - grets

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of eighth-note patterns. Measure 11 begins with a forte dynamic (F) and ends with a repeat sign. Measure 12 begins with a piano dynamic (P) and ends with a repeat sign.



are use - - less in my mind she's in my head I must con - fess

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It contains measures 11 and 12, which consist of eighth-note patterns. The bottom staff uses a bass clef and has a key signature of one sharp (F#). It contains measures 11 and 12, which consist of eighth-note patterns.

6

G5                      D5                      F#5

The re - grets              are use - less in my mind,              she's in my head.

B5                      A5                      G5                      D5

—                      Go.                      Go.                      Go.                      Go.

F#5                      B5                      A5                      G5

Bridge 2:

And in the dark -

A5                      D5                      G5                      A5                      D5

- est night, if my mem - o - ry serves me right,



I'll nev - er turn \_\_ back time.. For-get - ting you ..



\_\_ but not \_\_ the time..

